

Jewish Control of the American Theater

In 35 Years the Whole Tenor of the American Stage Has Changed.
Talent Discarded for "Effects," "Extravaganza" and Lewdness

THE Theater has long been a part of the Jewish program for the guidance of public taste and the influencing of the public mind. Not only is the Theater given a special place in the program of the Protocols, but it is the instant ally night by night and week by week of any idea which the "power behind the scenes" wishes to put forth. It is not by accident that in Russia, where they now have scarcely anything else, they still have the Theater, specially revived, stimulated and supported by Jewish-Bolsheviks because they believe in the Theater just as they believe in the Press; it is one of the two great means of molding popular opinion.

Everybody has assumed offhand that the Theater is Jew-controlled. Few, if put to the test, could prove it, but all believe it. The reason they believe it is not so much what they see as what they feel; the American *feel* has gone out of the Theater; a dark, Oriental atmosphere has come instead.

Not only the "legitimate" stage, so-called, but the motion picture industry—the fifth greatest of all the great industries—is also Jew-controlled, not in spots only, not 50 per cent merely, but entirely; with the natural consequence that now the world is in arms against the trivializing and demoralizing influences of that form of entertainment as at present managed. As soon as the Jew gained control of American liquor, we had a liquor problem with drastic consequences. As soon as the Jew gained control of the "movies," we had a movie problem, the consequences of which are not yet visible. It is the genius of that race to create problems of a moral character in whatever business they achieve a majority.

Every night hundreds of thousands of people give from two to three hours to the Theater, every day literal millions of people give up from 30 minutes to two hours to the Movies; and this simply means that millions of Americans every day place themselves voluntarily within range of Jewish ideas of life, love and labor, within range of Jewish propaganda sometimes cleverly, sometimes clumsily concealed. This gives the Jewish masseur of the public mind all the opportunity he desires; and his only protest now is that exposure may make his game a trifle difficult.

Slapping the Gentile's Beliefs

THE Theater is Jewish not only on its managerial side, but also on its literary and professional side. More and more plays are appearing whose author, producer, star and cast are entirely Jewish. They are not great plays, they do not remain long. This is natural enough, since the Jewish theatrical interests are not seeking artistic triumphs, they are not seeking the glory of the American stage, nor are they striving to develop great actors to take the place of the old line of worthies. Not at all. Their interest is financial and racial—getting the Gentiles' money and Judaizing the Theater. There is a tremendous Judaizing movement on; the work is almost complete. Boastful articles are already beginning to appear in the Jewish press, which is always a sign.

Gentile attendants on the Theater are frequently insulted to their faces, and never know it. Recently one of the best known Jewish entertainers on the stage indulged in vulgar and sacrilegious references to Jesus Christ, whereat the Semitic portions of his audiences went into loud laughter, while the Gentiles sat blank-faced—because the remarks were in Yiddish asides!

Time after time the Jewish entertainer did that thing, and it was very plain to one who knew that the Jewish portion of the audience was enjoying the insult to the Gentiles much more than they were enjoying the well-worn humor of the entertainer's remarks. It was a great thing for them that in several important American cities they could see and hear being done under cover, and to American Gentiles, what is being done openly to Russian Gentiles.

In the audiences referred to there was probably \$4,500 to \$5,000 in gate money represented. Of this the Jews present, at the very highest estimate, could not have contributed more than \$500. Yet the Jewish star several times slapped the religious sensibilities of the major portion of his audience under cover of Yiddish. The Theater is felt by him and his ilk to be a Jewish institution.

Down to 1885 the American Theater was still in the hands of the Gentiles. From 1885 dates the first invasion of Jewish influence. It meant the parting of the ways, and the future historian of the American Stage will describe that year with the word "Ichabod." That year marks not only the beginning of the Jewish wedge of control, but something far more important.

It is not important that managers are now Jews

whereas managers were formerly Gentiles. That is not important. The importance begins with the fact that with the change of managers there came also a decline in the art and morals of the stage, and that this decline has become accelerated as the Jewish control became widened. What Jewish control means is this: that everything has been deliberately and systematically squeezed out of the American Theater except its most undesirable elements, and these undesirable elements have been exalted to the highest place of all.

"High-brow Stuff" A Jewish Slur

THE Great Age of the American Theater is past.

About the time that Jewish control appeared, Sheridan, Sothorn, McCullough, Madame Janauschek, Mary Anderson, Frank Mayo, John T. Raymond, began to pass off the stage. It was natural that, life being brief, they should pass at last, but the appalling fact began to be apparent that they had left no successors! Why? Because a Hebrew hand was on the stage, and the natural genius of the stage was no longer welcomed. A new form of worship was to be established.

"Shakespeare spells ruin," was the utterance of a Jewish manager. "High-brow stuff" is also a Jewish expression. These two sayings, one appealing to the managerial end, the other to the public end of the Theater, have formed the epitaph of the classic era. All that remained after the Hebrew hand fell across the Stage were a few artists who had received their training under the Gentile school—Julia Marlowe, Tyrone Power, R. D. McLean, and, a little later, Richard Mansfield, Robert Mantell, E. H. Sothorn. Two of this group remain, and with Maude Adams they constitute the last flashings of an era that has gone—an era that apparently leaves no great exemplars to perpetuate it.

The present-day average of intelligence appealed to in the American Theater does not rise above 13 to 18 years. "The tired business man" stuff (another Jewish expression) has treated the theatergoing public as if it were composed of morons. The appeal is frankly to a juvenile type of mind which can be easily molded to the ideals of the Hebraic theatrical monopoly. Clean, wholesome plays—the few that remain—are supported mainly by the rapidly vanishing race of theatergoers who survive from an earlier day; the present generation has been educated by the narrowed compass of modern dramatic themes to support plays of an entirely different type. Tragedy is taboo; the play of character, with a deeper significance than would delight the mind of a child, is out of favor; the comic opera has degenerated into a flash of color and movement—a combination of salacious farce and jazz music, usually supplied by a Jewish song-writer (the great purveyors of jazz!) and the rage is for extravaganza and burlesque.

The bedroom farce has been exalted into the first place. With the exception of "Ben Hur," which is favored by Jewish producers apparently because it holds before the public a romantic picture of a Jew (a very un-Jewish Jew, by the way), the historical drama has given way to fleshly spectacles set off with overpowering scenic effects, the principal component of which is an army of girls (mostly Gentiles!) whose investment of drapery does not exceed five ounces in weight.

The Protest of "The Little Theater"

FRIVOLITY, sensuality, indecency, appalling illiteracy and endless platitudes are the marks of the American stage as it approaches its degeneracy under Jewish control.

That, of course, is the real meaning of all the "Little Theater" movements which have begun in so many cities and towns in the United States. The art of the drama, having been driven out of the Theater by the Jews, is finding a home in thousands of study circles throughout the United States. The people cannot see the real plays; therefore they read them. The plays that are acted could not be read at all, for the part, any more than the words of the jazz songs can be read; they don't mean anything. The people who want to see the real plays and cannot, because Jewish producers won't produce them, are forming little dramatic clubs of their own, in barns and churches, in schools and neighborhood halls. The drama fled from its exploiters and has found a home with its friends.

The changes which the Jews have made in the Theater, and which any half-observant theatergoer can verify with his own eyes, are four in number.

First, they have elaborated the mechanical side, making human talent and genius less necessary. They

have made the stage "realistic" instead of interpretative. The great actors needed very little machinery; the men and women on the pay rolls of the Jewish managers are helpless without the machinery. The outstanding fact about the vast majority of present-day performances of any pretension is that the mechanical part dwarfs and obscures the acting, however good. And this is the reason: knowing that good actors are growing scarce, knowing that the Jewish policy is death to talent, knowing perhaps most keenly of all that good actors constitute a running charge on his revenue, the Jewish producer prefers to put his faith and his money in wood, canvas, paint, cloth and tinsel of which scenery and costumes are made. Wood and paint never show contempt for his sordid ideals and his betrayal of his trust.

And thus we have, when we go to the theater today, bursts of color, ruffles of lace and linen, waving lines and dazzling effects of light and motion—but no ideas, a great many stage employees, but very few actors. There are drills and dances without end, but no drama.

That is one influence on the American Theater which the Jew claims, and the credit for which can be given him in full. He has put in the iridescence, but he has taken out the profounder ideas. He has placed the American public in the position of being able to remember the names of plays without being able to recall what composed them. Like the "Flora-dora Girls," a Jewish creation, we remember the name of the group, but not of any individual in it. The Jew has done this to perfection, but no one will contend that it represents a forward step; taken by and large, it is part of a very serious and harmful retrogression.

Second, the Jews may be credited also with having introduced Oriental sensuality to the American stage. Not even the most ardent Jewish defender will deny this, for the thing is there, before the eyes of all who will see. Little by little the mark of the filthy tide has risen against the walls of the American Theater until now it is all but engulfed. It is a truism that there is more unrefined indecency in the higher class theaters today than was ever permitted by the police in the burlesque houses. The lower classes must be restrained in the vicarious exercise of their lower natures, apparently, but the wealthier classes may go the limit. The price of the ticket and the "class" of the playhouse seems to make all the difference in the world between prohibited and permissible evil.

The "Cabaret" Policy Is Jewish

IN NEW YORK, where Jewish managers are thicker than they ever will be in Jerusalem, the limit of theatrical adventuresomeness into the realm of the forbidden is being pushed further and further. Last season's spectacle of "Aphrodite" seemed to be deliberately designed as a frontal attack on the last entrenched scruple of moral conservatism. The scenes are most Oriental in their voluptuous abandonment. Men in breech-clouts, leopard skins and buckskins, women in flimsy gowns of gossamer texture, slashed to the hips, with very little besides, made a bewildering pageant whose capstone was the unveiling of a perfectly nude girl whose body had been painted to resemble marble. Save that it was all designed, and all put through on schedule, it was almost the "limit" to which such exhibitions could go in real life. Its promoter, of course, was a Jew. As an entertainment it was infantile; the splendor of its insinuations, the daring of its situations, were the fruitage of long study of the art of seducing the popular mind.

It was said when "Aphrodite" first appeared that the police had moved against it, but some held that this was a clever press-agent stunt to excite public interest in the promised pruriency. It was also said that even had the police interference been the genuine result of outraged official minds, the fact that the Jews of New York are represented in the judiciary out of all proportion to their numbers, would have rendered the Jewish producer free from interference. In any event, the piece was not molested. The sale of narcotics is illegal, but the instilling of insidious moral poison is not.

The whole loose atmosphere of "cabaret" and "midnight frolic" entertainment is of Jewish origin and importation. Mention the best known and the worst known, they are all Jewish. The runaway down which less than half-dressed girls cavort, fluttering their loose finery in the faces of the spectators, is an importation from Vienna, but a Jewish creation. The abuses of the runaway will not bear description here. The Paris boulevards and Montmartre have nothing at all in the